

Department of Canadian Heritage  
**Arts Presentation Canada**  
2008 – 2009

**Presenter Support Organizations**  
Program Guidelines

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# Department of Canadian Heritage

## Presenter Support Organizations Program Guidelines

### 2008-2009

## 1 Program Overview

### 1.1 Objectives

The Government of Canada is committed to giving Canadians direct access to a variety of quality artistic experiences through the financial assistance to arts presenters or the organizations that support them. **Canadians shall have more access to artists' work from all regions of Canada that reflect its rich cultural diversity. Canadian communities should have the opportunity to participate in and benefit from the broadest possible range of artistic experiences.**

The Arts Presentation Canada (APC) Program supports arts presenters in the performing arts, arts festivals and/or presenter support organizations to help them strengthen their presentation practices so that they can better:

- encourage programming for audiences, which may include:
  - new artistic disciplines or new genres within a discipline;
  - culturally diverse programming;
  - Aboriginal artistic expression;
  - artists from official language minority communities;
  - artistic productions created in other provinces or territories, or outside Canada; and
  - works by emerging artists;
- organize audience development/outreach activities; and
- create opportunities for artists to be seen by greater numbers of presenters.

The APC Program offers financial support to presenter organizations, arts festivals and presenter support organizations.

This document provides information to presenter support organizations seeking funding through the APC Program. Presenter Organizations and Arts Festivals interested in applying should refer to the *APC Presenter Organizations and Arts Festivals Program Guidelines*.

#### Note

Please refer to the *Glossary* on page 14 for further explanation of any terminology used throughout this document. If you do not find it in the *Glossary*, please contact your regional Canadian Heritage office for clarification.

## 1.2 Expected Results

Organizations that receive departmental funding are expected to contribute to the APC objectives. The ability to identify and track results is important. Results expected are:

- a variety of programming that may include related audience development/outreach activities;
- audience retention and development;
- professional presenting conditions and opportunities offered to professional artists; and
- presenting partnerships that strengthen the contribution the arts make to community life.

### Measuring Results

*Performance Indicators* are used to determine progress. These indicators can be quantitative: frequency, increase or decrease, improvement, number, percentage or ratio. They can also be qualitative: vitality, relevance, commitment, scope, degree, quality and/or satisfaction. The *Table of Results and Measurement* offers a few examples. It is available at the end of this document.

## 1.3 Program Components

The Program has two components:

- the Programming Component for existing presenter support organizations; and
- the Development Component to support the emergence of presenter support organizations for under-served communities or artistic practices. (Please contact your regional office for further details on the Development Component application).

Applicants cannot apply to both components in the same year.

## 2 Eligibility for the Programming Component

### 2.1 Legal Status of Eligible Organizations

Presenter support organizations must be non-profit organizations incorporated under Part II of the *Canada Corporations Act* (or under corresponding provincial or territorial legislation).

Provincial, territorial or municipal institutions (including educational institutions that organize presentation activities for the public), as well as similar institutions or organizations of Status or Non-Status Indians, Inuit and Métis are also eligible.

### 2.2 Eligibility Criteria

To be eligible, a Presenter Support Organization must have been in existence for at least one year and have its core focus on strengthening arts presentation in Canada. The organization must provide presenters and stakeholders with activities and services that meet the following goals:

- presenters' access to diversified and quality artistic choices;
- artists' access to arts presenters (specialized and multidisciplinary);
- reinforcement of the Canadian arts presentation circuits; and
- furthering practical arts presentation knowledge.

### 2.3 Eligible Activities

The following activities and services are eligible for support:

- contact events;
- presenter conferences;
- workshops;
- block-booking/marketing; and
- tool development related to reinforcing Canadian performing arts circuits.

### 2.4 Eligible Expenses

Eligible costs are direct costs incurred by an organization in carrying out eligible activities. These include presenter fees, per diem, accommodation and travel costs, administration costs, promotion, marketing, hall and venue rentals, workshop facilitation, registration and material costs, coordination, mentorship expenses, consultant fees, and research costs.

## 2.5 Ineligible Activities and Related Expenses

- Book fairs, galas and competitions
- Self-presentation activities (contact the Canada Council for the Arts)
- Creation or production activities (contact the Canada Council for the Arts)
- Tours within or outside Canada (contact the Canada Council for the Arts or Foreign Affairs Canada)
- Purchase of specialized equipment (see the Cultural Spaces Canada program)
- Infrastructure projects (see the Cultural Spaces Canada program)
- Deficit-cutting plans and business recovery plans (see the Canadian Arts and Heritage Sustainability Program)
- Deficit repayment
- Receptions
- Literary reading and film series

# 3 Assessment Process and Criteria

## 3.1 Assessment Process

Applications are received by the regional offices of the Department of Canadian Heritage and analyzed for eligibility. An eligible application is assessed based on how it fulfills the APC objective, and taking into account respective contexts and regional circumstances. Applications are compared with other applications from the same region and prioritized in relation to the funds available. A program officer may do a site visit.

## 3.2 Assessment Criteria

The assessment takes into account the extent to which the proposed activities fulfill the APC Program objectives, as well as the quality of the applicant's previous accomplishments. The criteria are identified in four major groups, and each group is weighed according to the importance of the value associated to it. APC analysts assess the application based on the applicant's answers

to questions associated to the criteria, completed *Schedules of Activities* (A and B), completed *APC Budget Template*, as well as the *Table of Results and Measurement*, the sample professional artists contract, publicity and promotional material, and the financial statements. The following are the assessment criteria:

- **Relevance and vitality of the organization and its activities and services in relation to the presenting community** (30%);
- **Impact of activities and services offered to presenters** (40%);
- **Quality of Management and Financial Health** (20%); and
- **Results and Measurement** (10%).

*Please refer to page 10 for complete detailed criteria.*

## 4 Requirements of the Department

### 4.1 Maximum Contribution or Grant

The Program can provide support of up to 25% of eligible expenses, or a maximum of \$25,000 in the case of grants and \$200,000 in the case of contributions.

On rare occasions, a particularly deserving activity may be proposed in communities where residents' participation in cultural events faces unusual barriers that cannot be overcome without substantial assistance or in an artistic discipline that is under-served. In such cases and provided that the need is clearly demonstrated and validated by a program officer, the Department may choose to provide an amount exceeding 25% (but not exceeding 50%) for eligible expenses.

### 4.2 Funding Conditions

The assistance may take the form of a contribution or a grant. The choice of the form of funding will be made by the Department of Canadian Heritage, taking into account the amount awarded and previous funding to the applicant organization. In the case of a contribution, release of funds is conditional on the recipient meeting the requirements outlined in the Contribution Agreement.

If a contribution is less than 5% of the organization's operating budget, the APC Program reserves the right to target the contribution amount to specific activities.

Recipient organizations must complete the activity for which they received funding. They must contact the regional office of the Department of Canadian Heritage if they wish to make substantial changes to the activity. If an organization cancels or significantly scales down the activity for which it received funding from the Department, it must reimburse all or part of the amount received at the request of the Department.

### 4.3 Submitting an Application

Before proceeding, organizations that wish to submit an application for the first time must contact the regional office of Canadian Heritage to verify whether they and their activities are eligible. Application forms are available at regional offices or can be downloaded from the Department's website:

[http://www.pch.gc.ca/progs/pac-apc/index\\_e.cfm](http://www.pch.gc.ca/progs/pac-apc/index_e.cfm)

### 4.4 Deadlines

Applications must be postmarked by **April 30, 2007**.

Applications must be sent to the regional office of the Department of Canadian Heritage. Applications that are post-marked after the deadline will not be assessed. Incomplete applications may not be assessed. If the Department requests additional information the applicant has five business days to submit the missing information. When a submission deadline falls on a weekend or statutory holiday, it is extended to the following working day. The postmark provides proof of the date sent. To be considered, applications must be duly completed and signed, and accompanied by all required attachments. Any application submitted is subject to the *Access to Information Act* and the *Privacy Act*.

The APC Program can receive applications before the deadline.

### 4.5 Processing Time

On receiving the application, the Department of Canadian Heritage sends the applicant an acknowledgment of receipt. The Department generally informs organizations of its decision six months after the application deadline. Organizations that request funding under APC will receive a letter informing them of the decision of the Department of Canadian Heritage.

### 4.6 Acknowledgement of Funding

Recipients of funding from the Department of Canadian Heritage are required to acknowledge the support of the Department in all promotional documents related to the activities supported. The conditions for such acknowledgements are specified in the Contribution Agreements or Grant Announcement Letters.



# 5 Application Forms - Presenter Support Organizations

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## 5.1 Document Checklist for APC Programming Component

Prior to submitting your application, please complete the following checklist and include it in your application. Your application must include:

- the completed *Funding Application General Information form*
- the completed *Program and Applicant Identification form*
- your answers to questions 1-9 including an artistic vision and/or mission statement from the arts presenter or arts festival director
- a balanced budget of revenues and expenditures (see APC Budget Template)
- the proposed programming – *Schedule A: Proposed Activities and Services*
- programming from the previous year – *Schedule B: Last Year of Completed Activities*
- completed *Table of Results and Measurement*
- sample professional artist contract or letter of agreement used by your organization.
- promotional materials (Brochures, programs or reports on past events or activities, etc.)
- your organizational chart, a list of permanent employees and a list of board members
- the board resolution authorizing this application and designating the person with signing authority (duly signed by the board chair or president of the organization)
- the curriculum vitae of the executive director (and the artistic director, if applicable)
- most recent available financial statements (organizations requesting more than \$50,000 must submit an audited financial statement)
- if your organization is a new applicant or has never received funding from APC or has recently changed its mandate please provide: a copy of the letters patent or corporate charter specifying the non-profit status and mandate of your organization, as well as a one page history of your organization
- a completed copy of this checklist

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### Note:

- Send the original of your application. (Note: the authorized signatory must sign both the *Funding Application General Information form* and the *Program Application Identification form*).
- Do not use pencil to fill out the form or attached documents.
- Initial any corrections that you make.
- Keep a copy of the application for your records.

## 5.2 Funding Application General Information



Canadian Heritage  
Patrimoine canadien

PROTECTED when completed  
PROTÉGÉ une fois rempli

### FUNDING APPLICATION GENERAL INFORMATION

#### INSTRUCTIONS

Please complete parts A and B, sign and date the form in part C.

### DEMANDE DE FINANCEMENT RENSEIGNEMENTS GÉNÉRAUX

#### INSTRUCTIONS

Remplir les parties A et B, signer le formulaire et inscrire la date à la partie C.

#### PART A - APPLICANT INFORMATION / PARTIE A - RENSEIGNEMENTS SUR LE DEMANDEUR

INCORPORATED NAME / NOM DE LA SOCIÉTÉ						
Usual Name / Nom usuel			Previous Name of Organization / Ancien nom de l'organisme			
Scope of Organization's Activities Portée des activités de l'organisme	<input type="checkbox"/> Local Locale	<input type="checkbox"/> Municipal Municipale	<input type="checkbox"/> Provincial / Territorial Provinciale / territoriale	<input type="checkbox"/> Regional Régionale	<input type="checkbox"/> National Nationale	<input type="checkbox"/> International Internationale
LEGAL STATUS / STATUT JURIDIQUE						
Incorporated Constitué en société	<input type="checkbox"/> Yes Oui	<input type="checkbox"/> Federal Niveau fédéral	Registration No. N° d'enregistrement	<input type="checkbox"/> In Process En traitement		
	<input type="checkbox"/> No Non	<input type="checkbox"/> Provincial / Federal Niveau provincial / fédéral	Date	Date Applied Date de la demande		
Registered with Canadian Customs & Revenue Agency as a Charitable Organization Enregistré auprès de l'Agence des douanes et du revenu du Canada à titre d'organisme de bienfaisance	<input type="checkbox"/> Yes Oui	<input type="checkbox"/> Federal Niveau fédéral	Registration No. N° d'enregistrement	<input type="checkbox"/> In Process En traitement		
	<input type="checkbox"/> No Non	<input type="checkbox"/> Provincial / Federal Niveau provincial / fédéral	Date	Date Applied Date de la demande		

#### PART B - CONTACT INFORMATION / PARTIE B - RENSEIGNEMENTS SUR LA PERSONNE-RESSOURCE

Contact Person's Name for Official Correspondence Nom de la personne-ressource pour correspondance officielle			<input type="checkbox"/> Mr. M.	<input type="checkbox"/> Mrs. Mme.	<input type="checkbox"/> Ms. Mlle.	Title / Titre
Street Address (Street, City, Province/Territory, Postal Code) Adresse (rue, ville, province/territoire, code postal)			Mailing Address (if different) / Adresse postale (si différente)			
Office Telephone No. / N° de téléphone (bureau) ( )	Residence Telephone No. / N° de téléphone (domicile) ( )		Fax / Télécopieur ( )			
E-Mail / Courrier électronique	Web Site / Site web		In which official language do you wish to communicate? Langue officielle de communication demandée			
				<input type="checkbox"/> English Anglais		
				<input type="checkbox"/> French Français		
OFFICE USE ONLY RÉSERVÉ À L'ADMINISTRATION INTERNE			Date Received Date de réception		Program Officer Agent de programme	

#### PART C - AFFIRMATION / PARTIE C - AFFIRMATION

**I AFFIRM THAT** the information in this application is accurate and complete and the project proposal, including plans and budgets, are fairly presented. I agree that once funding is provided, any change to the project proposal will require prior approval of the Department. I agree to publicly acknowledge funding and assistance by the Department, in accordance with the terms of the funding agreement. I also agree to submit a final report, and where required, financial accounting for evaluation of the activity funded by the Department. I understand that the information provided in this application may be accessible under the *Access to Information Act*. I also agree to respect the spirit and intent of the various acts governing the programs of the Department of Canadian Heritage.

**J'AFFIRME QUE** les renseignements contenus dans la présente demande sont exacts et complets et que le projet, y compris les plans et les budgets, est correctement présenté. J'accepte qu'une fois le financement fourni, toute modification au projet devra être approuvée au préalable par le Ministère. J'accepte de faire état publiquement du financement et de l'aide du Ministère, conformément aux modalités de l'accord de financement. J'accepte également de déposer un rapport final et, au besoin, la comptabilité générale aux fins de l'évaluation de l'activité financée par le Ministère. Je comprends que les renseignements fournis dans la présente demande peuvent être divulgués en vertu de la *Loi sur l'accès à l'information*. J'accepte en outre de respecter l'esprit des diverses lois régissant les programmes du ministère du Patrimoine canadien.

AUTHORIZED SIGNATURE / SIGNATURE AUTORISÉE		
_____	_____	_____
Authorized Signature / Signataire autorisé	Name and Title (please print) / Nom et titre (en lettres moulées)	Date

## 5.3 Program and applicant identification – Programming Component



### ARTS PRESENTATION CANADA – PROGRAMMING COMPONENT

FOR CANADIAN HERITAGE USE ONLY
File number
Deadline

### Program and Applicant Identification Presenter Support Organizations

1. Name of organization:			
2. Title of proposed activity:			
3. Amount requested			
4. Director of organization <input type="checkbox"/> Mr. <input type="checkbox"/> Ms.		Title	
5. Person responsible for programming <input type="checkbox"/> Mr. <input type="checkbox"/> Ms.		Title	Telephone
6. Number of employees			
Paid		Unpaid (volunteer)	
Full-time	Part-time	Full-time	Part-time
7. Professional activities of organization.			
<input type="checkbox"/> Contact event <input type="checkbox"/> Tool development <input type="checkbox"/> Presenter conference <input type="checkbox"/> Other (please specify) _____ <input type="checkbox"/> Workshops <input type="checkbox"/> Block-booking/marketing			
8. The organization focuses on the following disciplines. <input type="checkbox"/> Dance <input type="checkbox"/> Music <input type="checkbox"/> Theatre <input type="checkbox"/> Media Arts <input type="checkbox"/> Visual Arts			
<input type="checkbox"/> Multidisciplinary <input type="checkbox"/> Literary <input type="checkbox"/> Interdisciplinary <input type="checkbox"/> Other, please explain. _____			
9. Write a brief description of the programming <b>in this box</b> . The description may be posted on the Canadian Heritage Web site if the applicant's programming receives funding.			
10. Time frame			
Start and end date of the proposed activity: (YY/MM/DD)		Your fiscal year in which the programming will be included: (YY/MM/DD)	
From	To	From	To
11. Board Chair or President of organization <input type="checkbox"/> Mr. <input type="checkbox"/> Ms.		12. Signature of Board chair or President (or authorized person)	

## 5.4 Assessment Criteria and Considerations

The following criteria have been provided as guidelines for consideration when preparing your application. APC analysts will take into consideration your entire submission, including attachments when assessing your application.

### A. Relevance and vitality of the organization and its activities and services in relation to the presenting community (30%)

- Relevance of activities and services offered to increase artists' access to arts presenters, to reinforce the Canadian presenting circuits, to deepen practical arts presentation knowledge and to improve presenters' access to diversified and quality artistic choices
- Capacity to deliver on presenter/stakeholder needs
- Relevance of activities and services in regard to the APC Program Objectives (see Section 1.1)

### B. Impact of activities and services offered to presenters (40%)

- Effectiveness of activities and services to increase artists' access to presenters, to reinforce the Canadian presenting circuits and to deepen practical arts presentation knowledge
- Effectiveness of activities and services offered to presenters allowing them to diversify and improve the quality of programming which inherently impacts on audiences

### C. Quality of Management and Financial Health (20%)

- Sound management and governance
- Balanced budget and financial performance
- Diversification of funding sources

### D. Results and Measurement (10%)

- Ability to use *Performance Indicators* to measure one or more APC expected results (see Section 1.2)

#### Glossary Definition:

*Performance Indicators* provide a way to determine progress towards achieving specific results. Indicators can be quantitative: frequency, increase or decrease, improvement, number, percentage or ratio. They can also be qualitative: vitality, relevance, commitment, scope, degree, quality, satisfaction. Examples are provided on the *Table of Results and Measurement* on page 12.

## 5.5 Application Questions 1–9

Please submit your responses to the following questions. Your responses will be assessed using the criteria provided on the previous page.

### A. Relevance and vitality of the organization and its activities in relation to the presenting community (30%)

1. What are the proposed activities and services for which APC funding is being sought (contact events, presenter conferences, block-booking/marketing, related tool development)? How broad is your reach (i.e. rural, remote, volunteer or emerging/established presenters, specialized and or multidisciplinary presenters)?
2. How do you communicate with your stakeholders? How do your activities and services respond to their needs?
3. How do your proposed activities and services relate to the APC objectives?

**Note:** Complete *Schedule A: Proposed Activities*, and *Schedule B: Last Year of Completed Activities*.

### B. Impact of activities and services offered to presenters (40%)

4. How do your proposed activities and services impact professional artists' access to presenters, contribute to reinforcing the Canadian presenting circuits and contribute to furthering practical arts presentation knowledge? What is the level of participation of presenters/ stakeholders? (i.e.: number of presenters attending your activities)
5. How do your activities and services diversify and improve the quality of programming presenters can offer to their audiences?
6. Describe your fee structure for activities and services and how it is suited to your market.

### C. Quality of Management and Financial Health (20%)

7. Describe the role of board members and volunteers in your organization including committees. If your organization has planning documents, i.e.: a business plan or strategic plan, please attach a copy.
8. Describe your organization's current financial situation. If your organization has an accumulated surplus or deficit of more than 15% of its annual revenues, indicate how the surplus will be used or provide a deficit recovery plan.

**Note:** Complete the *APC Budget Template*.

### D. Results and Measurement (10%)

9. In the context of the proposed programming, identify one or more of the APC Expected Results (Section 1.2: programming, audiences, conditions and opportunities for artists, and partnerships) that you are best equipped to measure.  
What activities will you do to achieve the result(s)?  
How will you use Performance Indicators to measure the expected result(s)?

**Note:** Complete the *Table of Results and Measurement*.

## 6 Table of Results and Measurement

Two examples are provided for guidance. Example 1 demonstrates the use of the Table of Results and Measurement available as a separate document. Example 2 demonstrates a narrative approach. You may choose one or the other method.

### Example 1

Expected Result(s)	Activities proposed	Performance Indicators
A variety of programming that may include related audience development/outreach activities.	<ul style="list-style-type: none"> <li>• Diversify the dance presented in our series, by adding a contemporary dance performance;</li> <li>• educate the audience to this new form with pre- show introduction, and post show artist talk;</li> <li>• audience survey of the series</li> </ul>	<ul style="list-style-type: none"> <li>• Program one contemporary dance company in regular season</li> <li>• Analyze audience feedback on dance performance and outreach activities through questionnaire on series</li> <li>• Use data collected to inform next season.</li> </ul>

### Example 2

#### Expected Result(s):

1. Audience retention and development.
2. Presenting partnerships to strengthen the contribution the arts make to community life

#### Activities proposed:

1. Introduce a festival pass and family rate to the ticketing policy
2. Have a professional artist from the youth oriented programming presented visit a local community organization to provide a free workshop for kids before the scheduled performance
3. Continue to develop a partnership of arts presenters that bridge the gap between the community's various cultures
4. Form a marketing partnership with at least one other presenter within the community

#### Performance Indicators:

1. Targeted evaluation forms (surveys) for audience and workshop participants, as well as volunteers, artists and performers; event reports completed for each presentation and workshop, box-office sales, and audience participation; tracking of advertising and media visibility

#### Target and Quantitative measures:

1. Increase the number of youth participants by 20% (from 90 to 120)
2. Increase audience participation by 15% (from 2,620 to 3,000)
3. Fill the venues of the indoor events to a maximum capacity of 250 and up to 1000 for the outdoor events
4. Increase the representation of arts presenters who take part in the partnership
5. Evaluation session with coalition partners and including input from all stakeholders

# 7 Glossary of Terms

## **Admission Fee**

An amount paid by audience members in exchange for access to an arts presentation. Exceptions to this admission fee may be made when the event occurs within communities facing specific barriers to participation. If exception applies to the applicant, they must contact a program officer to discuss their situation prior to sending an application.

## **Artistic Vision**

For a presenter organization, artistic vision lies in the presenter's perception of what could be offered in the community in order to allow both qualitative and quantitative audience development, as well as diversification of the artistic experiences available in that community. Artistic vision assumes a capacity to imagine, develop and implement a range of programs, dynamically combining the potential of the audience and of the artistic milieu. Artistic vision is based on:

- knowledge of the audience, its tastes, interests and development potential;
- knowledge of the local community and other artistic experiences available;
- knowledge of the artistic milieu and the various disciplines, contemporary trends, individual creators, the circumstances and conditions for carrying out activities, and the available programming opportunities.

## **Arts Festivals**

Events focusing principally on presentation of the arts and the development of audiences for the arts. The programming is guided by a clearly articulated artistic vision. See Section 2.2 for detailed eligibility criteria.

## **Arts Presenter Organization**

Arts presenters select the artistic programming for public presentation in their community based on an artistic vision. They hire professional artists, groups and companies and are responsible for paying a guaranteed fee for each presentation. They provide the venue and supply the technical and promotional support. Presenters may also organize audience development and/or out-

reach in support of their artistic programming. They have a thorough knowledge of the audiences in their communities, of the professional arts community and of the various networks that support both the artists and the presenters. See Section 2.2 for detailed eligibility criteria.

## **Audience Development/Outreach**

A process that may involve two stages. The first consists of identifying, informing, researching, reaching and engaging a new audience through specific promotional activities, market research, audience profiling and establishing contacts in particular sectors of the community. Once the audience has been identified and engaged, the second stage consists of building knowledge and appreciation of specific artistic disciplines or forms, presenting new artists or disciplines, and then ensuring that the audience sees the need for such presentations. This is achieved through public conferences, round table presentations, pre- or post-show panel discussions, round table presentations, workshops open to the public, demonstrations, residencies, seminars, public rehearsals and other forms of contact with the community by professional artists programmed by the presenter in the community. All audience development/outreach activities must be directed to the general public.

## **Balanced Budget Sheet**

The organization must show that revenues equal expenses with a zero balance for the purposes of the proposed activities as presented in the *APC Budget Template*.

## **Competition**

Contest in which participants are judged chiefly on the artistic excellence of their work, under fair and equitable rules and conditions. Contestants each perform for judges, with or without an audience. The most deserving contestant usually receives a prize. Please note that competitions are ineligible to this program.

## **Contribution**

A contribution is a conditional payment to an organization for a specified purpose as outlined in a contribution agreement that notes conditions for payment and may require an audit.

**Creation/Production**

Artistic work, research and production of a new or substantially revised artwork (e.g., play, dance, score, script, sculpture, video or installation). Production also covers stage revivals and may include presentation in certain fields, such as theatre or dance.

**Cultural Diversity**

Culturally diverse presentation refers to the ability of the presenter to focus on equality of opportunity for visible minority artists. The definition of visible minority artists includes, but is not limited to, those of Asian, African, Latin American, Arab, and mixed heritage.

**Donation**

A sum of money usually given either by an individual, a company or an organization. The donor may request to remain anonymous or be recognized publicly. The receiver must have a legal charitable number and acknowledge this donation through a tax receipt.

**Financial Statement**

A record of a business' financial flows (revenues/expenses) and levels (assets/liabilities). The main statements are: the balance sheet which describes a company's assets, liabilities and net equity at both a specific point of time and at the beginning of the period of time; income statement which describes a company's income, expenses and net income/loss over a period of time; and cash flow statement which describes how much cash was used in corporate operating, investment, and financing activities over a period of time.

**Grant**

Transfer payment issued when the government chooses to implement a program by providing funds to organizations. Under the APC program, an organization that receives a grant is still required to submit a final report together with a financial statement.

**Guaranteed Fee**

The amount a presenter agrees to pay the professional artist or artistic organization for a performance, regardless of the number of tickets sold. The fee is negotiated on a per performance basis. The artist or organization may negotiate a percentage of the box office receipts on top of the guaranteed fee. This fee may include per diem, accommodation and travel.

**In-kind**

In-kind contributions are materials or services that are donated to a project by either a third party or by the applicant. An in-kind contribution is considered a real contribution to the total cost of the proposed activities of the project but it is not reimbursable, as no money has changed hands. Donated materials or services may be eligible as an in-kind contribution if they:

- are essential to a project's success, eligible under the program guidelines and would otherwise be purchased and paid for by the recipient;
- can be measured at fair value at the date of contribution (i.e. fair value could be determined in relation to the purchase of similar materials and services);
- are recorded in the recipient's accounting book.

Note that APC will only recognize rendered services that are professional in nature and will not reimburse these services within the financial contribution allocation. The budget must show equal in-kind revenue and expenses.

**Institution**

A provincial, territorial or municipal institution (including an educational institution) is a public body operated solely in the public interest and established for educational or cultural purposes.

**Measure**

The ability of an organization to take note of its goals and results in quantitative and qualitative manners for the purpose of building programming and organizational capacity, securing long term funding through judicious reporting of actions and activities, informing board members, strategic planning, etc. Examples of such tools are: questionnaires, surveys, audience comments and polling, audience attendance, market and cultural trends, communication on web sites, various feedback mechanisms, etc.

**Media Arts**

Arts that make use of film processes, video and audio techniques, new media, or a combination of any of these. Note that the APC program will prioritize media arts presentation where the artist will be directly involved with its audience either through a presentation or an audience development activity. Media arts festivals must pay to all artists whose films/videos/multimedia are being screened. The festival must present works en-



tirely created and developed by artists. The presenter must demonstrate a genuine commitment to presenting works by independent artists, including films, video or audio productions, and new media.

### **Other Artistic Experiences**

Experiences that bring residents of a community into contact with artists in an environment other than that of a performance.

### **Performance Indicators**

Performance Indicators provide a way to determine progress towards achieving specific results. Indicators can be quantitative: frequency, increase or decrease, improvement, number, percentage or ratio. They can also be qualitative: vitality, relevance, commitment, scope, degree, quality, satisfaction. See *Table of Results and Measurement*.

### **Performing Arts**

Includes the entire range of genres (traditional, contemporary, avant-garde, classical, street, etc) associated with all the live art disciplines: dance, theatre, music, performance art, spoken word, circus, comedy.

### **Performing Arts Presentation Season**

A series of performing arts presentations grouping performances over an artistic season. A season may focus on a single artistic discipline or may cover a number of them. Choices are guided by a clearly defined artistic vision. Presenter Support Organization Organization that organizes activities and offers services to its members and directly furthers the interests of artists, creators, presenters and other artistic organizations, through activities associated with the delivery of professional services.

### **Presenting Partnership**

Presenting partnership usually support programming or audience development goals. They are considered strategic alliances made with other presenters, not-for-profit arts and community organizations and/or educational institutions in which resources, material, and/or labour are shared to realize organizational presenting goals. Partners may include peer organizations that have access to different markets or may be interested in merging programs to increase and widen audience reach and share expenses.

### **Professional Artist**

Artist who has specialized training in the field (not necessarily in academic institutions), who is recognized by his or her peers (artists working in the same artistic tradition), who is committed to devoting more time to the artistic activity, if financially feasible, and who has a history of public presentation.

### **Remote region**

A community with a population less than 50,000 which is at least 200 km from an urban centre with a population greater than 100,000, or at least 200 km from a provincial capitol.

### **Retention**

Ability of the presenter to keep the interest of past audiences by continued effort of offering them quality programming.

### **Rural region**

A community with a population less than 50,000 which is at least 50 km from an urban centre with a population greater than 100,000.

### **Self-Presentation**

Assumption by professional artists or artistic organizations of the financial risks related to presentation of their own programs, with ticket revenues going to them. The artist/organization usually takes responsibility for administrative, technical and promotional aspects.

### **Sponsorship**

To sponsor something is to support an event, activity, person or organization by providing money or other resources in exchange for access to an audience.

### **Ticketing Policy**

Pricing policy for tickets for shows, subscription charges, charges for training workshops, etc. A ticketing policy stipulates the grounds on which the organization sets ticket prices. It can take into consideration the cost of tickets for other events, the economic situation in the region, a particular audience, charges for similar activities, etc. A presenter may also seek sponsors in order to offer an activity free of charge. The Department may decide not to support an activity if the organization's ticket pricing policy creates unfair competition for its colleagues. Exceptions may be made when the event occurs within communities facing specific barriers to participation.